

The Clarion

Descriptions of English and World Language Courses Offered at East Tennessee State
University, Summer / Fall 2026

Pre-Summer
(5/18/26 – 6/5/26)

ENGLISH

ENGL 4957 | Special Topics: Graphic Novels | Honeycutt

The groundbreaking graphic artist Will Eisner once prophesized that “the comic strip is no longer the comic strip, but in reality an illustrated novel. It is new and raw in form just now, but material for limitless intelligent development. And eventually and inevitably it will be a legitimate medium for the best writers and artists.” Using Eisner’s prescient words as a guide, we will explore one of the most widespread and influential literary genres. This pre-summer online course will trace how graphic novels developed from their inception late in 1960s to contemporary culture. Along the way, we will learn how to read and decode graphic novels, interrogate the medium as a method of storytelling, and interpret the complex relationship between image and language. Although graphic novels are illustrated, they should by not be considered exclusively young adult literature; in fact, many of the genre’s most powerful texts grapple with mature contents like racial identity and injustice, violence, sexuality, and class issues. Because this course is offered in the accelerated pre-summer semester, please be aware that it will be both reading and writing intensive.

ENGL 5957 | Special Topics: A Study in the Literature of Graphic Novels | Honeycutt
See ENGL 4957.

WORLD LANGUAGES

SPAN 1010 | Beginning Spanish I | Fehskens

A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

SUMMER SESSION I
(6/8/26 – 7/10/26)

ENGLISH

ENGL 1010 | Foundations in Writing | Staff

Writing paragraphs and essays based on close readings of various texts, with an emphasis on clear, grammatically correct expository prose. Students must take this course during the first eligible semester at the university.

ENGL 1020 | Written Communication and Critical Thinking | Various

Prerequisite(s): A grade of C or above in ENGL 1010 or equivalent. Writing essays based on critical analyses of various literary texts. Emphasis on sound argumentative techniques. Requires documented research paper. Students must earn a grade of C or above to pass this course.

ENGL 2030 | Literary Explorations | Staff

Prerequisites: A grade of C or above in ENGL 1020; or equivalent. This course satisfies the requirement for three hours in the "Heritage" area of familiarity, but does **not** meet requirements for a major or minor in English. This course offers an introduction to literature revolving around the theme of heritage, particularly as heritage is illustrated in short fiction, poetry, and drama from around the world.

Required Text:

Literature: A Portable Anthology. Ed. Gardner et al. 5th ed. ISBN: 9781319215033.

ENGL 2110 | American Literature to 1865 | Staff

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. This survey of important American writers and writing from Colonial times through the Civil War includes works from early explorers and settlers, Native Americans, and significant literary figures such as Bradstreet, Franklin, Jefferson, Hawthorne, Stowe, Douglass, Whitman, and Dickinson.

Required text:

Norton Anthology of American Literature, (Set 1: Vols. A & B). Ed. Levine et al. 10th ed. ISBN: 978-0-393-88442-5.

ENGL 3280 | Mythology | Mazzara

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. Mythology from the world over will be our semester-long topic. Along the way, we will first pay particular attention to selected figures from the Greek pantheon and then examine literary works, ancient and modern, that develop mythological themes, characters, and situations.

ENGL 4077 | Young Adult Literature | Honeycutt

Prerequisite(s): ENGL-1010 and 1020 or equivalents. This course explores popular, exciting, and ever-expanding literature written for and about adolescents. Students will read widely in YA literature; study various genres and formats, including realistic fiction, romance and adventure, science fiction/fantasy, poetry, graphic novels, and film; and become familiar with current scholars and scholarship. The course is designed primarily for students interested in teaching English in high school; therefore as our class reads these works, we should consider their appropriateness, role, and value (or lack thereof) to the secondary classroom. For more information about course content and texts, you may email the instructor at honeycut@etsu.edu.

ENGL 4117 | Grammar and Usage | Michieka

This course takes a descriptive approach to English grammar, i.e. we examine the rules by which English speakers form phrases, clauses, and sentences. Among the topics we address are word classes (nouns, verbs, etc.) and their properties, types and structure of phrases and clauses, principles of grammatical analysis and description, and grammatical variation among varieties of English. The course provides essential understanding for future teachers of English, increases the ability to speak and write English effectively, and heightens critical thinking and analysis skills. The text is *A Student's Introduction to English Grammar* by Rodney Huddleston and Geoffrey Pullum, ISBN 0521612888.

ENGL 5077 | Young Adult Literature | Honeycutt

See ENGL 5077.

ENGL 5117 | Grammar and Usage | Michieka

See ENGL 4117.

FILM STUDIES

FILM 4100 | Film Genres: The Western | Wessels

Beginning with questions of genre more broadly, this course will trace the evolution of the western genre from early cinema to contemporary examples. We will examine westerns from America and around the world to consider how the western is shaped by history, politics, and culture. Through screening films and reading texts drawn from Latin America, Europe, Australia, and East Asia, we will consider the interrelation of national and global factors that have led to the emergence and the adoption of the western as a popular genre. Films screened may include: *My Darling Clementine* (John Ford, 1946), *Django* (Sergio Corbucci, 1966), *The Ballad of Little Jo* (Maggie Greenwald, 1993), and *Brokeback Mountain* (Ang Lee, 2005)

WORLD LANGUAGES

SPAN 1020 | Beginning Spanish II | Staff

Prerequisite(s): A grade of at least C- in SPAN 1010 or with consent of Spanish coordinator. A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

SPAN 2010 | Second-Year Spanish I | Korfhagen

Prerequisite(s): A grade of at least C- in SPAN 1020 or with consent of Spanish coordinator. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

SUMMER SESSION II

(7/13/26 – 8/14/26)

ENGLISH

ENGL 1010 | Foundations in Writing | Staff

Writing paragraphs and essays based on close readings of various texts, with an emphasis on clear, grammatically correct expository prose. Students must take this course during the first eligible semester at the university.

ENGL 1020 | Written Communication and Critical Thinking | Various Sections

Prerequisite(s): A grade of C or above in ENGL 1010 or equivalent. Writing essays based on critical analyses of various literary texts. Emphasis on sound argumentative techniques. Requires documented research paper. Students must earn a grade of C or above to pass this course.

ENGL 2030 | Literary Explorations | Lichtenwalner

Prerequisites: A grade of C or above in ENGL 1020; or equivalent. This course satisfies the requirement for three hours in the “Heritage” area of familiarity, but does **not** meet requirements for a major or minor in English. This course offers an introduction to literature revolving around the theme of heritage, particularly as heritage is illustrated in short fiction, poetry, and drama from around the world.

Required Text:

Literature: A Portable Anthology. Ed. Gardner et al. 5th ed. ISBN: 9781319215033.

ENGL 2120 | American Literature since 1865 | Holmes

Prerequisite(s): ENGL 1020 or equivalent. This section has a focus on women authors and carries a women's emphasis designation. ENGL 2120 is a survey of American Literature covering the years since the Civil War. Students will read important works that defined the various literary periods into which these years may be usefully classified: Realism, Naturalism, Modernism, and, since the 1960s, a Contemporary literature that, due to its range of voices, defies easy labels. Major figures from each period (e.g., Henry James, Stephen Crane, T. S. Eliot, and Toni Morrison) will be read and discussed. Students will consider the literature for the themes that answer our questions about the human condition: our nature (desires, fears, attitudes, etc.) and, ultimately, our need to understand the mystery of our existence.

Required text:

Norton Anthology of American Literature, (Set 2: Vols. C, D, E). Ed. Levine et al. 10th ed. ISBN: 978-0-393-88443-2.

ENGL 3010 | Poetry | Graves

Prerequisites: ENGL-1010 and 1020 or equivalent. This course is an introduction to the art of poetry. Through reading, discussion and collaborative activities, students learn how to analyze, evaluate and take pleasure in poems by a wide-range of established masters. We talk about form, technique, themes, social and historical influences while considering what distinguishes poetry from other kinds of creative writing. Moreover, we explore the ideas and perceptions weaved into poems and how they speak to our lives and the larger world.

WORLD LANGUAGES

JAPN 4230 | Japanese Manga and Anime Translation | Arnold

Prerequisite(s): JAPN 3015. Introduces translation theories used to produce practical translations mainly from Japanese to English. This course teaches basic translation skills for Japanese manga and animation through an interdisciplinary approach by including translations from various authentic materials from Japanese manga, books, videos, and movies.

SPAN 2010 | Second-Year Spanish I | Fiuza

Prerequisite(s): A grade of at least C- in SPAN 1020 or with consent of Spanish coordinator. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

SPAN 2020 | Second-Year Spanish II | Gómez-Sobrino

Prerequisite(s): A grade of at least C- in SPAN 2010 or with consent of the coordinator for Spanish. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

**DUAL SESSION
(6/8/26 – 8/15/26)**

ENGLISH

ENGL 2330 | World Literature | Buck

Prerequisites: ENGL 1020 or equivalent. Our wi-fi gets faster, our cell phones get smarter, and with every new technological advance the world feels smaller. We have never been closer to (or more dependent on) our global neighbors as we are today. World Literature is an opportunity to read great writing from across the globe, including Asia, Africa, Latin America and the Middle East. We will explore diverse and thriving literary traditions from the early moments of recorded history through present day. Assigned

readings will include sacred and secular texts, epic poetry, hero tales, mythology, as well as fiction, poetry and drama from a wide range of modern cultures.

Required Text:

Norton Anthology of World Literature, Shorter 4th Edition [ISBN13: 978-0-393-65602-2]

**COMPLETE SESSION
(5/18/26 – 8/14/26)**

WORLD LANGUAGES

SPAN 5011 | Intensive Healthcare Spanish I | Heil

An intensive online beginning Spanish course—intended for students in healthcare-related fields with little-to-no experience using Spanish—focused on cultural competency, grammar structures, and vocabulary most relevant to a healthcare setting, with an emphasis on building oral proficiency. The course enables healthcare professionals to converse with Spanish-speaking patients in Spanish and to interact with all patients of Hispanic origin with a higher level of cultural competency.

Required text:

Chase, Robert O. & Clarisa B. Medina de Chase. *An Introduction to Medical Spanish: Communication and Culture* 5th ed. Yale University Press, 2019. ISBN: 9780300226027

**FALL SESSION
(8/24/26 - 12/10/26)**

ENGLISH

ENGL 1010 | Foundations in Writing | Various Sections

Writing paragraphs and essays based on close readings of various texts, with an emphasis on clear, grammatically correct expository prose. Students must take this course during the first eligible semester at the university.

ENGL 1020 | Written Communication and Critical Thinking | Various Sections

Prerequisite(s): A grade of C or above in ENGL 1010 or equivalent. Writing essays based on critical analyses of various literary texts. Emphasis on sound argumentative techniques. Requires documented research paper. Students must earn a grade of C or above to pass this course.

ENGL 2030 | Literary Explorations | Various Sections

Prerequisites: A grade of C or above in ENGL 1020; or equivalent. Introduces literature, short fiction, poetry, and drama, as a vehicle for exploring Western and Non-Western cultures and identities.

Required text:

Literature: A Portable Anthology. Ed. Gardner et al. 5th ed. ISBN: 9781319215033.

ENGL 2110 | American Literature to 1865 | Various Sections

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. This survey of important American writers and writing from Colonial times through the Civil War includes works from early explorers and settlers, Native Americans, and significant literary figures such as Bradstreet, Franklin, Jefferson, Hawthorne, Stowe, Douglass, Whitman, and Dickinson.

Required text:

Norton Anthology of American Literature, (Set 1: Vols. A & B). Ed. Levine et al. 10th ed. ISBN: 978-0-393-88442-5.

ENGL 2120 | American Literature since 1865 | Various Sections

Prerequisite(s): ENGL 1020 or equivalent. ENGL 2120 is a survey of American Literature covering the years since the Civil War. Students will read important works that defined the various literary periods into which these years may be usefully classified: Realism, Naturalism, Modernism, and, since the 1960s, a Contemporary literature that, due to its range of voices, defies easy labels. Major figures from each period (e.g., Henry James, Stephen Crane, T. S. Eliot, and Toni Morrison) will be read and discussed. Students will consider the literature for the themes which answer our questions about the human condition: our nature (desires, fears, attitudes, etc.) and, ultimately, our need to understand the mystery of our existence.

Required text:

Norton Anthology of American Literature, (Set 2: Vols. C, D, E). Ed. Levine et al. 10th ed. ISBN: 978-0-393-88443-2.

ENGL 2210 | British Literature to 1785 | Various Sections

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. British Literature I is designed to introduce students to British authors from the Old (in translation) and Middle period through the 18th century. Emphasis is on primary texts and their link with historical Britain and helping students understand the relationship of these writers and their works to the genre, politics, intellectual movements, gender roles, and cultural and class distinctions of their period.

Required text:

Norton Anthology of English Literature (Set 1: Vols. A, B, C). Ed. Greenblatt. 11th ed. ISBN: 978-1-324-07280-5.

ENGL 2220 | British Literature since 1785 | Various Sections

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. British Literature II is designed to introduce students to men and women British authors from the Romantic through Modern periods, emphasizing primary texts and their political and social significance in Britain. It will also help students understand the relationship of these writers and their works to their period.

Required text:

Norton Anthology of English Literature (Set 2: Vols. D, E, F). Ed. Greenblatt. 10th ed. ISBN: 978-1-324-07281-2.

ENGL 2330 | World Literature | Various Sections

Prerequisites: ENGL 1020 or equivalent. Our wi-fi gets faster, our cell phones get smarter, and with every new technological advance the world feels smaller. We have never been closer to (or more dependent on) our global neighbors as we are today. World Literature is an opportunity to read great writing from across the globe, including Asia, Africa, Latin America and the Middle East. We will explore diverse and thriving literary traditions from the early moments of recorded history through present day. Assigned readings will include sacred and secular texts, epic poetry, hero tales, mythology, as well as fiction, poetry and drama from a wide range of modern cultures.

The required text is the Norton Anthology of World Literature, Shorter 5th Edition, Vols. 1-2 [ISBN13: 978-1-324-06342-1]

ENGL 2430 | European Literature | Staff

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. This course offers a historical survey of European works, beginning with antiquity, as basis for Western culture. We will read a range of

exciting texts and genres, considering their historical and cultural contexts. Students are expected to engage in creative thinking and develop writing skills in our academic journey together.

Required text:

The Norton Anthology of World Literature (Volumes 1 and 2). Puchner. Shorter 4th Edition. ISBN: 9780393656022

ENGL 2500 | Studies in Literature | Jones

Introduces advanced study of literature and builds a toolkit of methodological skills beyond reading and writing in a methods workshop built around a single core text which is applied to new critical tools or disciplinary approaches.

ENGL 2550 | Exploring Creative Writing | Various

Explores three genres of creative writing, including fiction, creative nonfiction prose, and poetry. This course focuses on providing an understanding of the various elements of literary craft and composition through studying different approaches to creative writing using individual poems, essays, stories, and novels as examples. The assigned textbook is *Imaginative Writing: The Elements of Craft*, 5th Edition, by Janet Burroway.

ENGL 3020 | Fiction | Baumgartner

Prerequisites: ENGL 1020 or equivalent. This course will focus on the study of fiction as a genre. Special attention will be given to form and technique in the short story and novel. We will read and discuss fiction from a range of cultures and traditions, including stories by Ambrose Bierce, Kate Chopin, Anton Chekhov, James Baldwin, Eudora Welty, Flannery O'Connor, Ursula K. Le Guin, Ralph Ellison, Andre Dubus, Amy Hempel, and many others.

Required Texts:

The Norton Anthology of Short Fiction, 8th Edition (Full), edited by Richard Bausch and R.V. Cassill [ISBN13: 978-0-393-93775-6]

ENGL 3030 | Drama | Mazzara

What makes drama different from other literature? How does theatrical performance influence the composition of a play? And if plays are written for performance, what does it mean to read them? This class will be a study of drama as a unique literary form in which our interpretation of the script is constantly influenced by the practice of theatrical performance—even when we read plays as literature. Starting from selected Greek and Roman plays in translation, we will define the distinctive characteristics of tragedy and comedy and learn to recognize the techniques each genre uses to encourage its audience to sympathize with, fear for, and laugh at its characters and storylines. As we go, we will learn strategies for performance analysis that help us imagine how stage production—with its sights, sounds, and social interactions—would have contributed further meaning to the plays that we read. Finally, we will apply our knowledge of ancient theater and performance to selected modern plays that reflect the ongoing relevance of Greek and Roman drama. All readings will be assigned in English.

ENGL 3040 | Literary Non-Fiction | O'Donnell

"Literary Nonfiction" is an oddly apologetic term. (Literary... as opposed to that other kind of nonfiction.) At the very least, the term sounds earthbound and prosaic, betraying a persistent suspicion that you can't really stick to the facts and create high art. Well, can you? Yes, you can. In this course, we'll read acknowledged literary masterpieces, including T. Capote's *In Cold Blood*, and D.F. Wallace's great essays from the 1990s. We'll also read some works that perhaps don't rank as first-rate literature, but that sure provide compelling reads. Along the way, we'll explore the sometimes arbitrary boundaries

between fiction and non. The course addresses nonfiction subgenres including the essay, literary journalism, "New Journalism," memoir, sports writing, travel writing, true crime writing, and others. Most of the texts are 20th-century American works, written in English, but we'll take forays into the 19th century, and we'll read a few short translations.

ENGL 3065 | Southern Appalachian Literature | Holmes

This course offers representative Southern Appalachian prose and examines five poetry collections. Our class follows a lecture/discussion format; each student offers two presentations and writes two substantive essays. Send queries to holmest@etsu.edu.

Required Texts:

- Gillam, Diane, *Kettle Bottom*, 978-0966045970, 2004, Perugia Press
- Manning, Maurice, *Bucolics*, 978-0156034753, 2008, Ecco
- Range, Melissa, *Printer's Fist*, 978-0826500090, 2025, Vanderbilt UP
- Walker, Frank, *Affrilachia*, 978-0967542409, 2020, Ohio UP
- Wilkinson, Crystal, *Perfect Black*, 978-0813151168, 2021, UP of Kentucky

ENGL 3070 | Native American Literature | Cody

David Heska Wanbli Weiden, an enrolled citizen of the Sicangu Lakota Nation, recently wrote that "indigenous crime fiction matters—especially during these times of political and cultural upheaval." Fall 2025's offering of ENGL 3070: Native American Literature will focus on crime fiction—both novels and short stories—written by a wide range of award-winning Indigenous authors. We'll begin with the classic that launched what has been called the Native American Renaissance: N. Scott Momaday's *House Made of Dawn*, winner of the Pulitzer Prize for 1969. We'll also read Linda Hogan's *Mean Spirit*, a Finalist for the Pulitzer in 1991 and based on the events that inspired the recent book and film *Killers of the Flower Moon*. We'll also read Louise Erdrich's brilliant novel *The Round House*, winner of the National Book Award for Fiction in 2012. Other terrific authors include Tommy Orange (*There There*, another Pulitzer Finalist), Marcie Rendon (*Murder on the Red River*), and David Heska Wanbli Weiden (*Winter Counts*).

ENGL 3100 | Intro to Linguistics | Michieka

The purpose of this course is to introduce students to the nature of the human language and the different approaches to languages in various disciplines, such as psychology, sociology, computer linguistics, and speech-language pathology. In order to provide a broad understanding of the human language, this course covers major subfields of linguistics such as Phonetics, Phonology, Morphology, Syntax, Semantics and pragmatics. For more information, please feel free to contact Dr. Martha Michieka (michieka@etsu.edu).

Required Text:

Open access resource <https://ecampusontario.pressbooks.pub/essentialsoflinguistics2/>

ENGL 3118 | Honors Literary Focus: Wild Women of the 19th Century | Lichtenwalner

The nineteenth-century saw a great debate about the role of women both in the household and in society. While the "Angel in the House" paradigm set societal expectations for how women should be have and in what spheres they were allowed to operate, new ideas emerged that envisioned expanded roles—and expanded freedoms for women, so that by the end of the century the Victorian "New Woman" emerged. This class will study the changing landscape for Nineteenth Century British women and investigate portrayals of women over the course of the century, with a particular focus on women who were able to find authentic voices for themselves

ENGL 3130 | Advanced Composition | O'Donnell

Prerequisite(s): ENGL-1010 and 1020 or equivalents. You will write in a variety of modes and genres, choosing your own topics in consultation with me. Assignments include five nonfiction pieces, of about 1500 words each. The course is "revision-oriented": You will participate in draft workshops, and the grading policy allows you to drop a low grade, and to revise for new grades. This course emphasizes readability, creativity, and writing for real audiences. I will encourage you to develop an engaging, readable voice. You will learn to incorporate narrative elements, along with information from source materials, into your own writing. Our working hypothesis in this class is that all human experience -- even academic work, research, and reportage -- is, in some sense narrative, which is to say that it's all about people, in particular places and times, doing things (i.e. character, setting, plot). Readings include a range of recent, prize-winning nonfiction, from a magazine-writing anthology.

ENGL 3141 | Creative Writing I: Poetry | Graves

Prerequisite(s): ENGL 1020 or equivalent; and one 2000-level literature course. Creative Writing I will focus on poetry this fall. This class is designed to help you learn the techniques, habits, and discipline of writing literary poems. We will study in the whole craft of writing poetry, generally based on the model used successfully in the other arts, and will learn by observing, imitating, and practicing the approaches used by accomplished poets. It is not simply a "writing workshop," though we will spend a good deal of time considering and discussing poems that you write and submit to the class. We will read great poems from the past and present, and do our best to write some great poems of our own.

Required Texts:

A Book of Luminous Things, edited by Czeslaw Milosz, ISBN: 0156005743

The Poetry Home Repair Manual, by Ted Kooser, ISBN: 0803259786

ENGL 3142 | Creative Writing I: Fiction | Cody

Students will read contemporary short fiction from a range of cultures and traditions, and have an opportunity to write and submit new work of their own. Special emphasis will be given to issues of form and technique in the short story. We will begin the semester by examining some of the finest published stories around, and then shift our attention to exploring outstanding student fiction submitted for workshop. Although we will dedicate a significant portion of the semester to student writing, you should come prepared to read and write critically (as well as creatively) on a weekly basis. The required textbook is *The Making of a Story: A Norton Guide to Creative Writing* (Alice LaPlante).

ENGL 3150 | Literature, Ethics, and Values: Ambiguity, Apathy, and Action | Lichtenwalner

Often in life we are faced with choices, big and small, that affect how we move through and interact with the world. Through a variety of nineteenth and twentieth century texts we will explore the complexities of how we find our way when what is "right" might not be clear, how we surmount our own reluctance or apathy, and how those who have taken effective action in the face of injustice have found their way.

ENGL 3280 | Mythology | Mazzara

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. From gods and goddesses to monsters, heroes, and legendary rulers, the mythology of classical Greece and Rome continues to capture imaginations, both in ancient sources and in modern media adaptations. Why does ancient mythology remain so popular, and what does it have to do with the modern world? This class will be a study of selected Greek and Roman myths in literature, visual art, drama, and popular culture. In addition to studying mythological narratives, we will define mythology and explore its relationships with religion, history, and politics. As we become familiar with what myths meant to those who told and heard them in

the classical world, we'll compare them with recent adaptations to learn both what myths mean today and how they make meaning in the modern day. All readings will be assigned in English.

ENGL 3280 | Mythology | Cody

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. Mythology from different geographies and time periods will be our semester-long topic. Along the way, we will first pay particular attention to selected figures from the Greek pantheon and then examine literary works, ancient and modern, that develop mythological themes, characters, and situations. Extensive use will be made of electronic materials made available via D2L. Textbooks include *The Odyssey* (translated by Emily Wilson), *Sir Gawain and the Green Knight* (translated by J.R.R. Tolkien), *Ceremony* by Leslie Marmon Silko, and *Two Years Eight Months and Twenty-Eight Nights* by Salman Rushdie.

ENGL 3500 | Women Authors | Byington

This course examines what Eva C. Keuls calls the “split-feminine psyche” to better understand the origins of the dead girl trope by looking at women authors from the ancient world through today.

ENGL 4010 | British Novel | Jones

The British novel was born in the 18th century, but the novel as we know it—the modern novel of human psychology and interior emotional space—emerged from the 19th. Set amidst class divisions, industrial revolutions, human rights struggles, devastating wars, and continually changing political and social structures, these novels register the impact of history at the level of the individual. They also talk to each other in surprising ways, and we will follow the inter-textual threads through the 19th, 20th, and 21st centuries.

ENGL 4022 | American Poetry | Graves

Prerequisite: ENGL 1010 and 1020 or equivalent(s). In this class, we will read poetry written in the United States from its very English origins to its distinctly American present. We will examine the forms American poetry has taken, as well as the subject matter it has addressed, what audiences they had in mind for their work, and how they have represented both public and private crises in their art. We will look in close detail at some of our best-known and most-accomplished poets, such as Emily Dickinson, Robert Frost, T.S. Eliot, Langston Hughes, Sylvia Plath, Allen Ginsberg, and particularly Walt Whitman.

Required texts:

Leaves of Grass & Other Writings, Walt Whitman. Norton (2nd Ed.) ISBN: 0393974960

The Oxford Book of American Poetry, Lehman. Oxford UP. ISBN: 019516251X

ENGL 4077 | Young Adult Literature | Honeycutt

Prerequisite(s): ENGL-1010 and 1020 or equivalents. This course explores popular, exciting, and ever-expanding literature written for and about adolescents. Students will read widely in YA literature; study various genres and formats, including realistic fiction, romance and adventure, science fiction/fantasy, poetry, graphic novels, and film; and become familiar with current scholars and scholarship. The course is designed primarily for students interested in teaching English in high school; therefore as our class reads these works, we should consider their appropriateness, role, and value (or lack thereof) to the secondary classroom. For more information about course content and texts, you may email the instructor at honeycutt@etsu.edu.

ENGL 4117 | Grammar and Usage | McGarry

Why did the grammar teacher go to jail for so long? She had a run-on sentence. What did the intransitive verb say when someone said it was talented? Nothing – intransitive verbs can't take complements. Are

double negatives really a big no-no? Is the passive voice really to be avoided? Take this grammar and usage class and learn how English really works – what kinds of pieces this language has, how they fit together, and, how to make logical arguments about English structure. You'll be able to use your new knowledge to teach language arts or English as a second language, to be a better writer and speaker, and/or to make jokes that make your friends roll their eyes. Our textbook will be *The Truth About English Grammar* by Geoffrey Pullum (2024).

ENGL 4200 | Shakespeare and his Age | Reid

This course examines a wide range of Shakespeare's literary output, including comedies, tragedies, histories, romances, and sonnets. We will range from his early efforts on the stage with the outrageously blood-bedecked Titus Andronicus to his late play of forgiveness and self-transformation through art, *The Winter's Tale*, with *Romeo and Juliet*, *Richard III*, *A Midsummer Night's Dream*, *Twelfth Night*, *Hamlet*, *King Lear*, and *The Tempest* in between. Students will sharpen their literary analysis skills through short writings and vigorous class discussions, and we will dissect the Bard and his works with some of the following critical tools: prosody, visual arts, film, performance, cultural & historical context, gender, and race. Students in the secondary education minor will have an assignment option to design Shakespeare teaching activities, and students with a creative bent will have an assignment option to create their own Shakespeare-inspired art. To join or not to join us this fall—is there really a question?

ENGL 4217 | Irish and Scottish Literature: The Medieval Years | Crofts

In this course we study the texts and literary cultures of Scotland and Ireland, whose combined tradition dates from the fifth century CE, and incorporates many languages: Latin, Irish, Scots Gaelic, Old Norse, Middle Scots, and English. This iteration of ENGL 4217—under the rubric 'The Medieval Years'—focuses on texts from the early to late Middle Ages. We begin with the mission of St. Patrick and poetry and prose of the early medieval period, including the sagas of Ireland's pagan past, and the literature and learning of Ireland's great monastic foundations. Following the eastward spread of Ireland's cultural influence, the course will shift its focus to the later medieval world of Scotland, whose literature and culture were colored by its Celtic affinities on the one hand, and, on the other, by the hegemonic and militant policies of the English. The courtly poetry of late medieval Scotland—especially that of the three great *makars* Henryson, Dunbar and Douglas—will round out the period. Texts in Latin, Irish, Gaelic, and Norse will be read in translation, whereas we shall be learning to read and translate texts in the original Middle Scots—of which no previous knowledge is required. (This course may be taken as an elective for the Minor in Classical and Medieval Studies.)

ENGL 4307 | Editing and Publishing Skills | Wright

This course covers the editorial and publishing aspects of the creative market. Whether you love graphic novels, young adult literature, science fiction, comedy, or another genre, you'll decide the subgenre expertise you want to develop in this course. You will gain hands-on experience by soliciting (requesting), vetting, and editing literary submissions for *The Mockingbird*. You will also critique books across genres in reviews intended for publication and contribute to discussions about professional and community resources. Additional practical skills include generating editorial work, networking to create an audience/platform, drafting for top-tier journals, and more. Since students will customize their goals, we will discuss a variety of approaches to take your writing skills to the next level.

ENGL 4417 | Residency I: Teaching English in Middle and High Schools | Honeycutt

Prerequisite(s): ENGL-1010 and 1020 or equivalents. This course explores methods of teaching Secondary English. Its aim is to provide class participants with practical teaching strategies and concrete curriculum that will prepare them well for their student teaching experience. Discussions will be grounded in current

theories about effective classroom practices and the teaching of writing, literature, and language and will address reading strategies versus readicide, passion for poetry, effective uses of film in the ELA classroom, lesson plans that matter, the first days of school, classroom management, and the paper load. Class activities will include designing supplementary instructional materials, constructing a full unit of study, and teaching mini-lessons on poetry, fiction, film, or graphic novels. This course takes a “hands-on” approach to methodology and is geared toward individuals interested in becoming secondary English teachers.

ENGL 4690 | Milton and His Age | Reid

Our subject will be the work and life of one of the most influential and controversial writers in all of English Literature: John Milton (1608-1674). Readings will include his short poetry, important prose tracts like *Areopagitica*, his closet drama *Samson Agonistes*, and excerpts from *Paradise Regained*. But the main focus of the semester will be our exploration of the greatest epic poem in English, and the greatest work of Biblical fanfiction ever written: *Paradise Lost*. The culminating project of the course will be a “Milton Marathon” literary event at the Reece Museum, which you will help organize and advertise. Along the way, we shall see how Milton has inspired everyone from American Revolutionaries like Thomas Paine to contemporary authors like Philip Pullman in his *His Dark Materials* series, and we shall discover how our concepts of free speech, rebellion, Satan, Eden, and the Fall itself all have a Miltonic flavor to them even today. This is still very much Milton’s world—we are just living in it. Class Preview Trailer: <https://www.youtube.com/watch?v=hN96xF7fO00>

ENGL 4896 | Studies in English: Brothers Grimm’s Fairy Tales | Jost-Fritz

Fairy tales are among humanity’s oldest obsessions – and for good reason. Beneath their deceptively simple surfaces lie worlds of abandonment, transgression, forbidden desire, and barely concealed cruelty and death. From medieval firesides to the Brothers Grimm’s print culture to Disney’s dream factory, these stories have shape-shifted across centuries, absorbing the anxieties and ideologies of every age that touched them. In this course, we take a closer look at what these stories conceal as much as what they reveal. We will not only ask: What is a fairy tale, but also: What does it do? Why were these stories collected, standardized, and commodified as cultural currency? And how do they continue to be recycled, subverted, and weaponized in contemporary film, television, and political imagination? We will examine the genre’s formal features and historical transformations, probe the cultural work performed by collectors like the Brothers Grimm, and apply a range of interpretive frameworks – structuralist, psychoanalytic, feminist, ideological – to texts that only appear to be children’s entertainment. Family structures, gender roles, and questions of power are never far from the surface. A note on language: all readings and class discussions in English; no German required.

ENGL 4896 | Studies in English: Jane Austen and Her World | Lichtenwalner

Jane Austen is one of Britain’s most famous and influential writers. A master of social satire, Austen offers an incisive look into the manners and social proprieties of her time, and the values they reflect. This course will investigate the world of early nineteenth-century Britain—Jane Austen’s world through her written work.

ENGL 4907 | Creative Writing II: Fiction | Baumgartner

Prerequisites: ENGL 3142 or permission of the instructor. In this advanced workshop course, students will read contemporary short fiction from a range of cultures and traditions, and have an opportunity to write and submit new work of their own. Special emphasis will be given to advanced issues of form and technique in the short story. We will observe—and attempt to emulate—the process used by writers of successful literary fiction. After we’ve examined some of the finest published stories around, we’ll shift

our attention to exploring outstanding student fiction submitted for workshop. Although we will dedicate a significant portion of the semester to student writing, you should come prepared to read and write critically (as well as creatively) on a weekly basis.

Required Texts:

Willful Creatures, by Aimee Bender [ISBN-13: 978-0385720977]

Burning Bright: Stories, by Ron Rash [ISBN-13: 978-0061804120]

The Lottery and Other Stories, by Shirley Jackson [ISBN-13: 978-1250910158]

ENGL 4922 | Special Topics in Creative Writing: Poetry and Its Others | Grice

ENGL 4927 | Creative Writing II: Creative Nonfiction | Wright

This creative writing workshop focuses on creative nonfiction, a genre characterized by its use of literary and creative writing techniques to craft the truth. Readings will include lyric and flash essays, as well as multimedia nonfiction forms like TED Talks, graphic memoir excerpts and more. Discussions will consider how narrative influences our lives and what makes the best stories memorable, dynamic, insightful, and relatable. Prompted by these exemplary texts, each student will submit original creative nonfiction work. Workshop opportunities will generate feedback to be applied in a final portfolio, which students will share in an in-class, end-of-term reading.

ENGL 4957 | Special Topics in English: Picture This: Poetry and the Visual Arts | Grice

ENGL 5060 | Literature of Southern Appalachia | Holmes

For this semester, our class studies archetypal Southern Appalachian novels as foundational works for more contemporary novels. Offering a mix of lecture and discussion, our class relies on student presentations; students also complete a brief diagnostic essay as well as two substantial longer essays. Send queries to holmest@etsu.edu.

Required Texts:

- Agee, James, *A Death in the Family*, 978-0143105718, 2009, Penguin Classics
- Demby, William, *Beetlecreek*, 979-8-217-00731-8, 2026, Vintage
- Gipe, Robert, *Trampoline*, 978-0-8214-2694-4, 2025, tenth anniversary edition, Ohio University Press
- Kingsolver, Barbara, *Demon Copperhead*, 978-0063251922, 2022, Harper
- Pancake, Ann, *Strange as This Weather Has Been*, 978-1593761660, 2007, Counterpoint
- Rash, Ron, *The World Made Straight*, 978-0312426606, 2007, Picador
- Smith, Lee, *Oral History*, 978-0-425-24546-0, 2011, Berkley Books/Penguin
- Townsend, Jacinda, *Saint Monkey*, 978-0-393-35082-1, 2014, W. W. Norton
- White, Charles Dodd, *A Shelter of Others*, 978-1-956957-09-9, 2022, Shotgun Honey
- Wilkinson, Crystal, *The Birds of Opulence*, 978-0-8131-7499-0, 2018, U P of Kentucky

ENGL 5077 | Young Adult Literature | Honeycutt

See ENGL 4077.

ENGL 5117 | Grammar & Usage | McGarry

See ENGL 4117.

ENGL 5190 | Second Language Acquisition | McGarry

Ever wondered why in a foreign language class you learn some things and have so much trouble with other things? And you and the other students in the class have similar experiences sometimes but other times really different perceptions and levels of success? What's going on in language learners' heads. Is language learning the same as other kinds of learning, like math, or like playing the piano, or is it its own kind of learning? Second language acquisition is about those questions. Join this class and find out what we know about language learning and how we know it.

ENGL 5217 | Irish and Scottish Literature | Crofts

See ENGL 4217.

ENGL 5307 | Editing and Publishing Skills | Wright

See ENGL 4307.

ENGL 5417 | Research I: Teaching English in Middle School and High School | Honeycutt

See ENGL 4417.

ENGL 5420 | 20th & 21st Century British Literature: Seminar on James Joyce and Virginia Woolf | Westover

James Joyce's *Ulysses* upended the literary world when it was first published in its entirety on February 2, 1922, Joyce's 40th birthday. With its densely layered allusions, wide range of stylistic experiments, and frank discussion of topics that brought charges of obscenity, it flouted existing notions of what a novel could/should be. It has been beloved, hated, and feared ever since. Many scholars consider it the "greatest" novel ever written (a designation we will interrogate). Virginia Woolf's *Jacob's Room*, a reinvention of the bildungsroman and the first novel she wrote in the interior style that became her signature, was first published that same year, on October 26. In this novel and those that followed, Woolf shifted narrative emphasis within fictional texts, reordered and reshaped ideas about human experience, and opened the novel genre to new voices. 2027 will mark the centenary of *To the Lighthouse*, one of the foundational texts of literary Modernism. To celebrate these groundbreaking novels, as well as the wider careers of their authors, this graduate seminar will focus on key works by both Woolf and Joyce, setting them within their historical, theoretical, cultural, and aesthetic contexts.

Key topics: modernism, identity, memory, gender and sexuality, postcolonialism, patriotism, war, urbanity, flânerie, consumerism, mental health, religion, estrangement.

For more information, contact Dr. Westover, westover@etsu.edu

ENGL 5680 | Seminar in Linguistics: Stylistics | McGarry

Stylistics is the study of how language is used in literature. How do writers use sounds and rhythm, metaphor and metonymy, syntax, semantics, pragmatics, different varieties of English, and discourse structures to get across their points and create their styles? How do these techniques relate to power, politeness, responsibility, status and code, and other specific purposes? We'll study the linguistic tools and concepts you need to talk about literary language, and we'll analyze poetry, drama, and fiction of different styles to see how the writers work their magic. Students will analyze texts of their own choosing. Examples of past research topics include distinctive word order and other syntactic patterns in Jamaica Kincaid's "Girl," metaphor in Maya Angelou's "Caged Bird" rhetorical stress patterns and graphological panel variation in Neil Gaiman's *Sandman*, personification and animacy in Stephen King's *The Little Sisters of Eluria*, and pronoun use and subjectivity in Jorge Luis Borges's "Borges and I." The main text is *Linguistics and English Literature* by H. D. Adamson, ISBN 978-1-107-04540-8. **Undergrad**

students, remember that if you're within nine credits of graduation, you can apply for permission to take a graduate course.

ENGL 5730 | Seminar in British Literature: Democracy, Industry, Empire | Jones

ENGL 5907 | Creative Writing II: Fiction | Baumgartner
See ENGL 4907.

ENGL 5927 | Creative Writing: Creative Nonfiction | Wright
See ENGL 4927.

ENGL 5950 | Methods of Research | Holtmeier

The purpose of this course is to introduce students to the intensive study of language and literature at the graduate level by considering questions of theory, textuality, genre, authorship, reception, research, and bibliography. During the semester, students will develop a sense of the history of the profession and its current structures, norms, and functions. This course invites students to develop professional attitudes toward the study of English language and literature, presents forms of study meant to remain useful to students throughout their careers, and offers a common base and vocabulary to students in the profession.

Required Texts:

The Norton Anthology of Theory and Criticism 3rd ed. - Vincent B. Leitch

How to Interpret Literature: Critical Theory for Literary and Cultural Studies 4th ed. – Robert Parker

ENGL 5957 | Special Topics in English: Picture This: Poetry and the Visual Arts | Grice
See ENGL 4957.

FILM STUDIES

FILM 2000 | Introduction to Film Studies | Wessels, Holtmeier

What makes a film an enduring work of art? This course introduces core concepts in film studies such as mise-en-scène, cinematography, editing, and sound through classics of world cinema. Learning these formal qualities of film will enable students to appreciate the diverse range of global cinema and provide a lens through which they might approach their contemporary viewing experiences, whether films at the cinema, television, or even new media including video games. Thinking through the ways audiovisual experiences are organized by different cultures expands the possibilities for how we might make and understand moving image experiences.

This course counts toward the Compass Core Curriculum in Cultivating Artistic Awareness and Growing as an Individual and Global Citizen.

FILM 3000 | Methods in Film Studies | Wessels

This course introduces core concepts of film analysis, which are discussed through examples from different national cinemas, genres, and industries. The coursework covers a wide range of styles and historical periods in order to assess the multitude of possible film techniques (camera techniques, editing, shot selection, etc.), organizational principles such as narrative structuring and documentary, and introduces formative film theories. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and

aesthetic norms and codes, and particular modes of reception. Required coursework entails both films and readings and requires students to watch, analyze, and write about film in new ways.

Required text:

The Film Experience (Corrigan and White, any edition)

FILM 3100 | Rise of the Moving Image | Wessels

Emerging in the late nineteenth century, at the height of technological change and imperial politics, cinema is sometimes called one of the first global mediums. This course offers a historical survey through World War II, treating all kinds of cinema, including narrative, documentary, and experimental films and their hybrids. We will range widely in time and space, watching films made in a variety of styles and genres from the United States, Germany, France, Britain, Italy, the Soviet Union, China, etc. Cautioning against a simple understanding of cinema history as a history of technological progress, the course will explore a variety of ways in which filmmakers in different countries developed different ways of telling stories visually. We will also consider how experimental, documentary, and narrative films responded to contemporary issues, such as urbanization, modern technological innovation accompanied by widespread poverty, changing notions of gender, etc. Together, the films considered in this course do not constitute a comprehensive list, but offer a chronological, geographical, stylistic, generic, and thematic overview.

WORLD LANGUAGES

ASLS 1010 | Beginning American Sign Language I | Various

Introduces American Sign Language and addresses issues pertaining to Deaf Culture, expressive and receptive sign skills, and the history of ASL's development. The interactions in this class are conducted primarily without voice.

ASLS 1020 | Beginning American Sign Language II | Staff

Prerequisite(s): ASLS 1010. Addresses issues pertaining to Deaf Culture as well as receptive and expressive language at an intermediate beginner level in American Sign Language. Interactions in this class are conducted primarily without voice.

ASLS 2010 | Second-Year ASL I | Staff

Prerequisite(s): ASLS 1010 or permission of instructor. Expands vocabulary and enhances expressive and receptive skills through class discussions, simulations, and attendance of Deaf events. The course is conducted entirely in American Sign Language. It includes grammar and syntax review.

ASLS 3010 | Introduction to Deaf Culture | Various

Provides a historical and contemporary perspective of American Deaf culture using a socio-cultural model. Includes cultural identity, values, group norms, communication, language, and significant contributions made by Deaf people to the world.

ASLS 3040 | Third-Year ASL | Staff

Prerequisite(s): A grade of at least a C- in ASLS 2020. Enhances expressive and receptive skills through class discussions, simulations, video assignments, ASL Lab assignments, and attendance of Deaf events, with special emphasis placed on cultural values and beliefs shared by the Deaf community. Classes conducted in ASL with no voicing.

FREN 1010 | Beginning French I | Various Sections

The French language program at ETSU (courses 1010 through 2020) is designed to develop your abilities to communicate with others in both spoken and written French. In addition, reading and writing assignments will improve your comprehension, argumentation, and critical thinking skills in both French and English. Course activities will also offer insight into, and analysis of, several aspects of the culture of France and other French-speaking areas.

FREN 1020 | Beginning French II | Labbé

Prerequisite(s): A grade of at least a C- in FREN 1010, credit received from CLEP exam, or with consent of the coordinator for French.

The French language program at ETSU (courses 1010 through 2020) is designed to develop your abilities to communicate with others in both spoken and written French. In addition, reading and writing assignments will improve your comprehension, argumentation, and critical thinking skills in both French and English. Course activities will also offer insight into, and analysis of, several aspects of the culture of France and other French-speaking areas.

Required Material

Liaisons: An Introduction to French. Third edition. Wong, Weber-Fève, Vanpatten and Lair. Boston: Cengage, 2020. 978-0-357-70003-7

FREN 2010 | Second-Year French I | Labbé

Prerequisite(s): A grade of at least a C- in FREN 1020, credit received from CLEP exam, or with consent of the coordinator for French. The French language program at ETSU (courses 1010 through 2020) is designed to develop your abilities to communicate with others in both spoken and written French. In addition, reading and writing assignments will improve your comprehension, argumentation, and critical thinking skills in both French and English. Course activities will also offer insight into, and analysis of, several aspects of the culture of France and other French-speaking areas.

Required Material

Liaisons: An Introduction to French. Third edition. Wong, Weber-Fève, Vanpatten and Lair. Boston: Cengage, 2020. 978-0-357-70003-7

FREN 2020 | Second-Year French II | Nischan

Prerequisite(s): A grade of at least a C- in FREN 2010 or with consent of the coordinator for French.

The French language program at ETSU (courses 1010 through 2020) is designed to develop your abilities to communicate with others in both spoken and written French. In addition, reading and writing assignments will improve your comprehension, argumentation, and critical thinking skills in both French and English. Course activities will also offer insight into, and analysis of, several aspects of the culture of France and other French-speaking areas.

Required Material

Liaisons: An Introduction to French. Third edition. Wong, Weber-Fève, Vanpatten and Lair. Boston: Cengage, 2020. 978-0-357-70003-7

FREN 3010 | French Conversation and Composition | Nischan

French Conversation & Composition is the first class past the language curriculum and as such is considered the first of the advanced curriculum. It is a requirement for the French Minor. French Conversation & Composition is designed to contextualize the learning, and the linguistic resources acquired during FREN 1010 through 2020. It focuses heavily on producing in the target language through oral and written expression with a focus on presentational and creative output in French. Students will

be able to remobilize grammar and vocabulary through a variety of prompts and compositions and will be able to explore cultural significance through presentational research work and discussions.

FREN 3410 | French for International Business | Nischan

Introduces French vocabulary, professional correspondence, and conversation skills critical to pursue a career in international business.

FREN 4127 | Modern French Cuisine: Culture in Context | Labbé

Prerequisite(s): FREN 2020 or equivalent. Explores French food culture in film, literature, and historical texts, as well as the influence of immigration, tradition, and progress in modern France.

FREN 5127 | Modern French Cuisine: Culture in Context | Labbé

See FREN 5127.

GERM 1010 | Beginning German I | Various Sections

Introduction to the German language, and to the culture, geography, and history of German-speaking countries.

GERM 1020 | Beginning German II | Negrisanu

Prerequisite: A grade of at least a C- in GERM 1010 or with consent of the coordinator for German. Introduction to the German language, and to the culture, geography, and history of German-speaking countries.

GERM 2010 | Second-Year German I | Jost-Fritz

Prerequisite(s): A grade of at least a C- in GERM 1020, credit received from CLEP exam, or with consent of the coordinator for German. A continuation of first year, with an introduction to German literature.

GERM 2020 | Second-Year German II | Negrisanu

Prerequisite: A grade of at least a C- in GERM 2010 or with consent of the coordinator for German. A continuation of first year, with an introduction to German literature.

GERM 3120 | Brothers Grimm's Fairy Tales | Jost-Fritz

Prerequisite(s): GERM 2020 or instructor's permission. Fairy tales are among humanity's oldest obsessions – and for good reason. Beneath their deceptively simple surfaces lie worlds of abandonment, transgression, forbidden desire, and barely concealed cruelty and death. From medieval firesides to the Brothers Grimm's print culture to Disney's dream factory, these stories have shape-shifted across centuries, absorbing the anxieties and ideologies of every age that touched them. In this course, we take a closer look at what these stories conceal as much as what they reveal. We will not only ask: What is a fairy tale, but also: What does it do? Why were these stories collected, standardized, and commodified as cultural currency? And how do they continue to be recycled, subverted, and weaponized in contemporary film, television, and political imagination?

We will examine the genre's formal features and historical transformations, probe the cultural work performed by collectors like the Brothers Grimm, and apply a range of interpretive frameworks – structuralist, psychoanalytic, feminist, ideological – to texts that only appear to be children's entertainment. Family structures, gender roles, and questions of power are never far from the surface. A note on language: primary texts and class discussions are conducted in German and English; secondary readings mostly in English scholarship.

GERM 3210 | Germany: Myth and Nation | Negrisanu

Prerequisite(s): GERM 2020 or equivalent. This course explores how history between 1800 and 1945 shaped contemporary German culture and society. How, for instance, did romantic poets of the early 19th century shape current discussion on nature and ecology? How did Germany become a nation, and what does nationalism and patriotism mean in the light of 20th century German history? To tackle questions like these, we will read a variety of materials, such as poems, newspaper articles, excerpts from books on German history, and online texts, as well as listen to music, look at paintings and artworks, and discuss three films that deal with German history. Along the way, we practice conversation and composition with an emphasis on idioms and syntax, and we will expand your scope of active vocabulary.

GERM 4230 | German Translation | Negrisanu

Prerequisite(s): GERM 3141 or permission from the instructor. This course provides students a foundation in translation and language theory while addressing the practical aspects of translation as applied to business, medical, technical, legal, and literary fields. Students will produce practical translations from English to German, and from German to English. The purpose of this course is to strengthen the language skills of students and refine their abilities in analyzing language as needed for translations. It teaches basic translation skills through an interdisciplinary approach, by including translations from various professional fields.

GREK 1010 | Introductory Ancient Greek I | Crofts

Acquaints students with the phonetics, grammar, and morphology of the Greek language as it was used in fifth-century (B.C.E) Athens.

GREK 2010 | Intermediate Ancient Greek I | Toye

Acquaints students with the phonetics, grammar, and morphology of the Greek language as it was used in fifth-century (B.C.E) Athens.

JAPN 1010 | Beginning Japanese I | Various Sections

Introduction to the Japanese language, both spoken and written, and to the culture and customs.

JAPN 1020 | Beginning Japanese II | James

Prerequisite(s): A grade of at least C- in JAPN 1010 or with consent of the coordinator for Japanese. Introduction to the Japanese language, both spoken and written, and to the culture and customs.

JAPN 2010 | Second-Year Japanese I | James

Prerequisite(s): A grade of at least C- in JAPN 1020 or with consent of the coordinator for Japanese. A continuation of the first year.

JAPN 2020 | Second-Year Japanese II | Arnold

Prerequisite(s): A grade of at least a C- in JAPN 2010 or with the consent of the coordinator for Japanese. A continuation of the first year.

JAPN 3015 | Japanese Conversation and Composition I | Arnold

Japanese Conversation and Composition I is the first semester of the third year in Japanese. It is designed for students who have mastered basic grammatical structures and who wish to develop productive ability with linguistic accuracy in conversation and speech as well as in writing at an intermediate level. Students are required to participate in various classroom activities in Japanese, such as group discussions, pair-works, role-plays, presentations, etc. Students are also required to write short compositions on a bi-

weekly basis on topics related to the classroom conversations or reading materials. Increasing student's knowledge about Japanese culture will also be encouraged in this course.

JAPN 4015 | Advanced Japanese I | Arnold

Advanced Japanese is the first semester of the fourth year in Japanese. This course is designed to prepare students' linguistic and cultural competency for advanced Japanese courses. In this course, students will learn how to communicate effectively both in spoken and written language. It will focus particularly on improvement of comprehension skills grounded in real life conversation and reading essays on contemporary cultural issues. Various topics such as speech style, food culture, education system, pop cultures and consumer issues will be discussed throughout semester. Japanese TV shows or movies will be shown to improve the students' listening and speaking skills. Students are also required to write short compositions on bi-weekly basis on topics related to classroom conversations or reading materials. Class instruction will be done in Japanese language as a general rule.

JAPN 4975 | Topics in Japanese: Japanese History | James

LATN 1010 | Beginning Latin I | Toye

Introduction to Latin vocabulary, syntax, conjugations, and declensions, working toward prose and poetry.

LATN 2010 | Second-Year Latin I | Toye

A continuation of first year, with reading from Latin prose and poetry and some prose composition.

SPAN 1010 | Beginning Spanish I | Various Sections

A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

SPAN 1020 | Beginning Spanish II | Various Sections

Prerequisite(s): A grade of at least C- in SPAN 1010 or with consent of Spanish coordinator. A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

SPAN 2010 | Second-Year Spanish I | Various Sections

Prerequisite(s): A grade of at least C- in SPAN 1020 or with consent of Spanish coordinator. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

SPAN 2020 | Second-Year Spanish II | Various Sections

Prerequisite(s): A grade of at least C- in SPAN 2010 or with consent of the coordinator for Spanish. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

SPAN 3010 | Basic Spanish Grammar | Heil

Prerequisites: SPAN 2020 or equivalent. A high- intermediate grammar course intended for students This course offers an in-depth review and study of the more problematic aspects of Spanish grammar for English speakers: ser vs. estar, preterite vs. imperfect, the subjunctive mood, etc. While the material we will be covering this semester is not new, this course will provide students with a more detailed and nuanced understanding of these more difficult areas of Spanish grammar.

SPAN 3020 | Spanish Conversation and Composition in Contemporary Hispanic Culture | Gómez-Sobrino

Prerequisite: SPAN 3010. The objective of this course is to perfect the student's speaking and writing abilities in Spanish through a variety of activities – including short films and readings – that provides examples of authentic Spanish in context. The coursework and conversations will be based on the materials in the textbook *Revista*. This work will prepare the student for success in higher-level Spanish courses at the 3000 and 4000 levels.

SPAN 3123 | Introduction to Translation and Interpretation | Heil

Prerequisite(s): SPAN 3010 and SPAN 3020, or by permission of instructor. This is an online course which prepares students to accurately translate and interpret from English to Spanish and from Spanish to English. This class takes an interdisciplinary approach, using grammar-based written and oral activities. This course also requires 10 hours of community-engaged learning in a project that promotes cordial, supportive, and meaningful relationships between Spanish-speaking and English-speaking community members. This class is online and asynchronous but includes self-scheduled opportunities to practice Spanish in a live setting.

SPAN 3313 | Narratives of Diversity in Spanish History | Gómez-Sobrino

Prerequisites: SPAN 3020. Studies the history of Spanish America through its diverse languages, cultures and identities. While providing a general overview of the geography, history and ethnicities of the area, special focus is given to the pre-Colombian history, the dialogue between Spanish America and the United States, and Spanish America as a catalyst and example of modernity and modernization. Topics may include: the worldviews of Indigenous Peoples, religious syncretism, the Conquest of Mexico, the Conquest of Peru, ethnic/linguistic/cultural mestizaje, race, architecture, art and literature. Course is given in Spanish.

SPAN 4107 | Don Quixote and the Novel | Fiuza

Prerequisite(s): SPAN 3313 or SPAN 3513. In this class students will read three works by Cervantes: “*El retablo de las maravillas*,” a short play; “*La gitanilla*,” a novella; and finally *Don Quijote* I & II. By the end of this course students will be able to: 1) Understand where Cervantes stands in the big picture of world literature; 2) Differentiate between Cervantine studies and Quixote studies; 3) Identify the dialogic image of Don Quijote in classic works of American Literature, such as *Moby Dick* and *A Confederacy of Dunces*; 4) Talk about matters of race, religion, culture, gender, and identity in Cervantes works; 5) Rethink what are the characteristics of the novel as a genre; and 6) better comprehend Spain, Hispanic Culture, Latinx culture, and the Colonization process of Latin America as a whole. The only materials necessary for the course are *Don Quijote* vol. I & II edited by John Jay Allen for Catedra. Everything else will be available on D2L. Evaluation will consist of two exams, mid and final term, 4 response papers, participation on the discussion board, and one final paper.

SPAN 4167 | Spanish for Law and Business | Fiuza

Studies different aspects of the relationship between Law and Business professionals and the Spanish language by providing linguistic and cultural skills.

SPAN 4287 | History of the Spanish Language | Korfhagen

This course explores the historical development of the Spanish language from a number of approaches and perspectives. We will look at the complex social and demographic background that gave rise to the “birth” of Spanish, starting in pre-Roman times, leading up to the Middle Ages. We will then move on to developments that occurred after the establishment of Spanish as a distinct language from other

Romance languages, leading up to the present day, and touch on some differences that have arisen between different varieties (or “dialects”) of Spanish, in a first approach toward the discipline of dialectology.

SPAN 4507 | Fantasy and Magical Realism in the Spanish Short Story | Fehskens

Ancient Mayan idols that come to life, children swimming on rays of light, a traffic jam that lasts for years, a man who has a motorcycle accident and wakes up on an Aztec altar, an angel that falls to Earth and is kept in a chicken coop. The uncanny, fantastic world of Magical Realism represents one of literature’s high points in infusing the everyday with magic.

The literature of Spanish America explodes onto the world scene in the decade of the 1950s-60s with the works of the authors of the Boom: Nobel Prize winners such as Gabriel García Márquez, Mario Vargas Llosa, Miguel Ángel Asturias, as well as great writers Julio Cortázar, Jorge Luís Borges, Carlos Fuentes, Juan Rulfo and Alejo Carpentier. The diverse elements of Spanish America’s African, Indigenous, and European cultures fuse into a fully mature literary expression that marries fantasy and reality, the world of dreams and the world of Latin-American politics, and produces the richest collection of short-stories in the Magical Realism aesthetic. We will read short stories from many of these authors, and explore the 20th century flowering and maturation of Spanish American expression. Course is given in Spanish.

SPAN 5011 | Intensive Healthcare Spanish I | Detwiler

An intensive online beginning Spanish course—intended for students in healthcare-related fields with little-to-no experience using Spanish—focused on cultural competency, grammar structures, and vocabulary most relevant to a healthcare setting, with an emphasis on building oral proficiency. The course enables healthcare professionals to converse with Spanish-speaking patients in Spanish and to interact with all patients of Hispanic origin with a higher level of cultural competency.

Required text:

Chase, Robert O. & Clarisa B. Medina de Chase. *An Introduction to Medical Spanish: Communication and Culture* 5th ed. Yale University Press, 2019. ISBN: 9780300226027

SPAN 5021 | Intensive Healthcare Spanish II | Heil

Focuses on cultural competency, grammar structures and vocabulary most relevant to a healthcare setting, with an emphasis on expanding oral proficiency to include practice interpreting in this immersive Intermediate Spanish course.

SPAN 5107 | Don Quixote and the Novel | Fiuza

See SPAN 4107.

SPAN 5123 | Spanish for Health Equity | Korfhagen

Develops cultural competence and expands proficiency in the language through a review of the main grammar concepts of the first year of Intensive Healthcare Spanish courses and through extensive practice with conversation and interpretation in a healthcare setting.

SPAN 5167 | Spanish for Law and Business | Fiuza

See SPAN 4167.

SPAN 5287 | History of the Spanish Language | Korfhagen

See SPAN 4287.

SPAN 5507 | Fantasy and Magical Realism in the Spanish Short Story | Fehskens
See SPAN 4507.

TECHNICAL AND PROFESSIONAL WRITING

TECW 2100 | Introduction to Technical and Professional Writing | Bocchi

Introduces the forms and applications of technical and professional writing, such as authoring instructional content, designing user-friendly documents, adapting complex information for lay audiences, and using digital tools—including new and emerging generative AI, such as ChatGPT—to communicate technical information. Explores how technical and professional writing is deployed across various industries (healthcare, education, engineering, etc.) in the for-profit, nonprofit, and government sectors.

TECW 3132 | Digital Texts and Networked Worlds | Mitchell

The course explores the history, theory, and discourse surrounding communication technologies, digital literacy, and networked media. Ubiquitous and fast-moving cultural and technological changes continually present readers and writers with various new ways to consume, produce, and interact with media. Students will read canonical and contemporary thinkers in the field of media ecology, such as Marshall McLuhan, Neil Postman, Elizabeth Eisenstein, Walter Ong, Sherry Turkle, Jacques Ellul, Dennis Cali, and Nicholas Carr, among others, and apply their ideas to discuss and write about mediated texts in networked worlds. Students will consider how contemporary literacies and media ecologies emerged from former paradigms—oral/aural, visual, written/script, and typographic/print.

TECW 3200 | Technical Editing and Style | Bocchi

The course identifies and applies the concepts, practices, and tools required to edit technical documents and employ appropriate style. Students will discuss the theories, methodologies, and application of technical editing in various genres and contexts. They will learn how to edit their own and others' writing in genres such as proposals, reports, instructional documentation, and more.